

New York Times, 10/2/61

AUDREY HEPBURN

"The gayest sophisticated comedy Hollywood has served up in years." **LIFE** MAGAZINE

That delightful darling, Holly Golightly...the most hilarious heroine who ever rumped the pages of a best-selling novel...is on the screen! She starts with breakfast at Tiffany's and then sparkles her way through everything you've ever wanted to do—serving wild oats, champagne dreams, warm kisses, and wonderful fun!

BREAKFAST AT TIFFANY'S

A JUIROW SHEPHERD PRODUCTION

ALSO STARRING
GEORGE PEPPARD CO-STARRING **PATRICIA NEAL** **BUDDY EBSSEN** **MARTIN BALSAM** ALSO CO-STARRING **MICKEY ROONEY**

DIRECTED BY **BLAKE EDWARDS** PRODUCED BY **MARTIN JUIROW** AND **RICHARD SHEPHERD** SCREENPLAY BY **GEORGE AXELROD** BASED ON THE NOVEL BY **TRUMAN CAPOTE** MUSIC BY **HERBERT MARSH** A PARAMOUNT RELEASE

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Only in New York



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FILMED IN NEW YORK (with thousands of New Yorkers watching)

ABOUT A KOOKIE TYPE (that could only flourish here)

"BREAKFAST AT TIFFANY'S"

(the maddest, merriest movie in many a Manhattan moon)



Take a brownstone in the 70's. Take Audrey Hepburn as the slightly improbable pixie of a playgirl, Holly Golightly. Take a story by Truman Capote (made into a screen play by George Axelrod), a story that's a comedy...and a comment on our times. Mix well with the best bistros, fashions by Givenchy, a fire escape and a cat. Top with a nice old man in Sing Sing and a nice young man at the other end of the fire escape. Add music and a dazzling cast. And you still haven't the slightest inkling of the sheer delight that is "Breakfast at Tiffany's." We loved every minute of this new movie. You will, too...whether you're a native New Yorker, a New Yorker by adoption, or a visitor to New York.

Of course you and I can't have breakfast at Tiffany's, any more than we can have it in Macy's window. But Tiffany's, the Brooklyn Bridge, the Library lions, Broadway's neons, skyscrapers, Macy's...these are landmarks of New York. They've been here a long long time and they are uniquely New York. Where else, for example, would you expect to find the world's largest and most exciting store but in the world's largest and most exciting city? Shopping at Macy's is a tradition here...but even traditions in New York are different. They just don't sit around and age gracefully. The Brooklyn Bridge gets a new road-bed, library lions have their faces lifted, new skyscrapers push up into the sky, Broadway lights change. And Macy's? Frankly we work hard at keeping our traditions of great thrift and great assortments bright and shining...and contemporary. If you haven't been to Macy's lately, you'll be pleasantly surprised...by our traditionally low prices, our vast variety of just about everything you want right now. And now we've added another night to your week...for Macy's is now open till 9:00 on Fridays, as well as Mondays and Thursdays, too.

Macy's

IT'S SMART TO BE THRIFTY

"BREAKFAST AT TIFFANY'S," a Jurow-Shepherd production starring Audrey Hepburn and George Peppard—a Paramount release.

New York Times, 10/5/61

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BREAKFAST

AUDREY HEPBURN AT TIFFANY'S

A JUROW-SHEPHERD PRODUCTION
TECHNICOLOR®

DIRECTED BY BLAKE EDWARDS • SCREENPLAY BY GEORGE AXELROD
PRODUCED BY MARTIN JUROW AND RICHARD SHEPHERD
BASED ON THE NOVEL BY TRUMAN CAPOTE • MUSIC—HENRY MANCINI
A PARAMOUNT RELEASE

ALSO STARRING

GEORGE PEPPARD • PATRICIA NEAL • BUDDY EBSSEN
MARTIN BALSAM • ALSO CO-STARRING MICKEY ROONEY

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The Screen: 'Breakfast at Tiffany's'

Audrey Hepburn Stars in Music Hall Comedy

By A. H. WEILER

A VIEWER is always aware that he is intermittently guffawing and constantly being amazed by a succession of surprises in "Breakfast at Tiffany's," which, gleaming like a \$50,000 bauble from that haughty institution, landed at the Music Hall yesterday. And, like that storied novella by Truman Capote from which it stems, it is a completely unbelievable but wholly captivating flight into fancy composed of unequal dollops of comedy, romance, poignancy, funny colloquialisms and Manhattan's swankiest East Side areas captured in the loveliest of colors.

Above all, it has the overpowering attribute known as Audrey Hepburn, who, despite her normal, startled fawn exterior, now is displaying a fey, comic talent that should enchant Mr. Capote, who created the amoral pixie she portrays, as well as moviegoers meeting her for the first time in the guise of Holly Golightly.

But comparisons between the book and the script cannot be avoided and, while scenarist George Axelrod and the producers cleaved fairly closely to the pages of Mr. Capote's work, they erred, it appears to an observer who has read the original, "in changing the character of Paul Varjac, Holly's writer-neighbor."

In transforming him from a dispassionate admirer, as amoral as Holly, into a gent being subsidized, for purely romantic purposes, by a rich, comely woman, the character loses conviction. Why, one wonders, should he give up a good thing, especially if Holly doesn't seem to be interested in love for love's sake. "Breakfast at Tiffany's" loses momentum as it heads toward that happy ending, and that ending is not patterned after Mr. Capote's design. But it may be allowed. It seems downright ungentlemanly to short-change as resolutely cheerful a sprite as Holly, who deserves a handsome husband after being cheated out of the Brazilian millionaire for whom she has set her cap.

Does a combination of a Brazilian millionaire, Holly Golightly and Paul Varjac sound confusing? Mr. Axelrod, as noted, generally follows Mr. Capote's wistful memoir. Characters have been dropped, some have been added (like Mr. Varjac's benefactress) but his wacky, weird tale retains most of the staccato and, we repeat, quality of the book plus a good deal of its pungent chit-chat and comically racy dialogue.

The Cast

BREAKFAST AT TIFFANY'S, screen play by George Axelrod; based on the novella by Truman Capote; directed by Blake Edwards; produced by Martin Jurov and Richard Shepherd and released by Paramount. At the Radio City Music Hall. Running time: 115 minutes.

Holly Golightly	Audrey Hepburn
Paul Varjac	George Peppard
"2-E"	Patricia Neal
O. J. Berman	Martin Balsam
Mr. Yunioshi	Mickey Rooney
Doc Golightly	Buddy Ebsen
Tiffany's Clerk	John McGiver
Jose da Silva Perreira	Vilallonga
Mac Wildwood	Dorothy Whitney
Rusty Trawler	Stanley Adams
Librarian	Elvia Allman
Sally Tomato	Alan Reed
Stripper	Beverly Hills
Sid Arbuck	Claude Stroud

Holly Golightly, nee Lula-mae Barnes in Tulip, Tex., is as far removed from rural origins as El Morocco. And we meet her, as Mr. Capote has it, suddenly as she disrupts the sleep of the residents of her East Seventies brownstone with nocturnal bell ringing. The unruffled lady, as usual, has forgotten her keys and projects Mr. Yunioshi, the Japanese photographer, into near apoplexy.

She also runs into the new tenant, Mr. Varjac, who is constantly startled thereafter by her parties, her phalanx of boy friends, her mysterious visits to Sing Sing and her strange benefactor, the incarcerated gangster chief, Sally Tomato. We are exposed to her ability to pick up from willing swains \$50 for each visit to nightclub powder rooms, her penchant for foot-long cigarette holders, her amazingly half-furnished apartment, complete with a bathtub-like sofa, and striped alley cat.

Miss Golightly, is, as her one-time Hollywood agent declares, "a phony, but a real phony. Understand Fred, baby?" Miss Golightly also explains that if she could find "a place that makes me feel

like Tiffany's, I'd buy some furniture and give the cat a name." She is, in short, "a wild thing." All the quick-silverish explanations still leave the character as implausible as ever. But in the person of Miss Hepburn, she is a genuinely charming, elfin waif who will be believed and adored when seen.

George Peppard is casual and, for the most part, a subdued citizen who seems to like observing better than participating in the proceedings. Martin Balsam makes a properly brash, snappy Hollywood agent. Mickey Rooney's buck-toothed, myopic Japanese is broadly exotic. Patricia Neal is simply cool and brisk in her few appearances as Mr. Peppard's sponsor and Vilallonga, is properly suave and Continental as Miss Hepburn's Brazilian, while Buddy Ebsen has a brief poignant moment as Miss Hepburn's husband.

A word must be said for the wild party thrown by Miss Hepburn and her visit to Tiffany's in which John McGiver, as a terrifyingly restrained clerk, solicitously sells a trinket for under \$10. Both scenes are gems of invention. If all of "Breakfast at Tiffany's" doesn't measure up to these high standards, there are always Miss Hepburn and enough other ingredients to make it a pleasantly memorable entertainment.

Also on the bill is a genuinely funny cartoon short, "Munro" produced by Rembrandt Films with the voices of Howard Morris and Seth Deitch, about a 4-year-old who is drafted into the Army.

Included in the stage show are the New York Naval Shipyard Choir, featuring Everett Morrison, the Corps de Ballet with Istvan Rabovsky, the Mathurins and the Rockettes.

*New York
Times, 10/6/61*

20 Thursday, Oct. 19, '61 DETROIT FREE PRESS

BUT SHE IGNORES IT

The Past Haunts Her

BY BOB THOMAS
Associated Press Movie-TV Writer
HOLLYWOOD — The mansion was hard by Sunset Boulevard.

I crunched my way up the gravel driveway to the double doors, each with a small glass peephole. A sign said rather forbiddingly, "Un-Expected Guests Must Use Telephone."

Was I unexpected? No. I had made a date with the great lady. I summoned enough courage to ring the bell. "Who's There?" demanded a voice. I announced myself and was prompted, "Closer to the speaker." I repeated my identification and was answered with a metallic click.

The door swung open. A handsome young butler ushered me into the sitting room, which was decorated with old and new masters—the real things. "Miss Swanson will be down presently," the butler announced.

THE UNEASY wait. Then her heels could be heard on the marble hall. And then she swept in, slim and surprisingly small, wearing a broad-based lounging suit, her arms a-clank with metallic jewelry. Her skin was smooth and flawless. There was a faint gray in her shiny hair, atop which perched her spectacles.

"Let's go in the den, where it's more comfortable," said



Gloria Swanson

Gloria Swanson after ordering vodka on the rocks from the butler. We went to the den, which was dominated by a full length portrait of the actress.

As we began to talk, the lights went out. The butler entered with lighted candles and said the trouble was being attended to. Miss Swanson reclined on the couch and continued talking in the candlelight, while I felt for all the world as if I were in the second reel of "Sunset Boulevard."

Miss Swanson soon brought me back to reality. The house was not hers, but that of a family she has known for years. And she is not Norma Desmond, the silent star, she played in "Sunset Boulevard."

"My God, how the legend

hanged on!" she declared. "Just a few weeks ago, I had to get tough with an interviewer on BBC in England. He kept trying to link me up with the picture."

"I FINALLY told him, 'No, I don't have a body floating in my swimming pool. I don't even have a swimming pool. I don't live in the past. I am concerned only with the present and the future.'"

"I guess I got my point across. I got a lovely note from Alec Guinness just before I left, congratulating me for standing up against the legend."

Miss Swanson was here after a seven-week European trip, partly to view the new Paris fashions for her dress business, partly to show her mother the continent. She's working this week in a drama for ABC's "Straightaway."

"Guess what I am playing," she said. "That's right—an actress. Isn't it frightful, the type-casting in this town? They got over for a while, but now it's just as strong as ever. I can't fight it."

Rather than fight it, Miss Swanson has kept busy in a multitude of other activities—fashions, television, the theater.

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JEANNE CRAIN
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"ELEPHANT WALK"

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AUDREY HEPBURN

That delightful darling, Holly Golightly...the most hilarious heroine who ever rumbled the pages of a best-selling novel...is on the screen! She starts with breakfast at Tiffany's and then sparkles her way through everything you've ever wanted to do—serving wild oats, champagne dreams, warm kisses, and wonderful fun!

"The gayest comedy Hollywood has served up in years."...LIFE

BREAKFAST AT TIFFANY'S

A JUDON-SHEPHERD PRODUCTION

GEORGE PEPPARD NEAL ERSEN BALSAM MICKEY ROONEY

STARTS FRIDAY! **MADISON** 41 GRAND CIRCUS PARK

In the great high-adventure tradition of "The Guns Of Navarone" and "The Bridge On The River Kwai!"

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Savagery and sacrifice; love and lust; portrayed with a rare realism and frankness that you will never forget!

ROCCO AND HIS BROTHERS

ASTOR PICTURES presents

Directed by Luciano Visconti. Produced by Gennaro Lombardi

Starts FRIDAY! ADAMS Theatre

Detroit Free Press, 10/20/61

It's Open House at Holly Golightly's!

Over on Manhattan's fashionable East Side is a no longer fashionable town house, converted into small apartments.

Into one of these cubicles is compressed the expansive personal life of Truman Capote's famous creation—Miss Holly Golightly, the most hilarious heroine who ever rumbled the pages of a best-seller. Now she's on the screen as only Audrey Hepburn could play her—a funny, sad, extraordinary, glittering, delightful darling—serving champagne dreams, warm kisses, wild oats and wonderful fun...

AUDREY HEPBURN in **BREAKFAST AT TIFFANY'S** A JUROW-SHEPHERD PRODUCTION

"The gayest comedy Hollywood has served up in years." **LIFE** MAGAZINE

ALSO STARRING
GEORGE PEPPARD CO-STARRING
PATRICIA NEAL BUDDY
EBSEN MARTIN
BALSAM ALSO CO-STARRING
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STARTS TODAY!

MADISON

AT GRAND
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"The gayest comedy Hollywood has served up in years." **LIFE** MAGAZINE



HOLLY GOLIGHTLY...the most hilarious heroine who ever rumbled the pages of a best-seller is on the screen as only

AUDREY HEPBURN

could play her...serving a new kind of charming, fresh and glittering fun in

BREAKFAST AT TIFFANY'S

A JUROW-SHEPHERD PRODUCTION



WITH STARRING
GEORGE PEPPARD



WITH STARRING
MICKEY ROONEY



PRODUCED BY
BLAKE EDWARDS - MARTIN JUROW - RICHARD SHEPHERD

STARRING
PATRICK NEAL

STARRING
BUDDY EBSSEN

STARRING
MARTIN BALSAM

A PARAMOUNT RELEASE

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NOW!

MADISON

FREE PARKING AT HUDSON'S
SHOPPERS PARKING RAMP
WEEKDAYS AFTER 5:00 P.M.
ALL DAY SUNDAYS

Picture Parade

By AL WEITSCHAT

Audrey Hepburn's slender shoulders carry nearly the full burden of "Breakfast at Tiffany's," film version of Truman Capote's novella about the life and loves of a transplanted Texas girl in Manhattan. It is showing at the Madison.

This is sophisticated comedy on the thin side and it buzzes along as lightly as a feather. Sometimes its frantic nonsense reminds you of "Auntie Mame," and again it has "Pal Joey" overtones. But whatever its nature, it is strictly adult from the standpoint of sex.

Miss Hepburn is thoroughly charming, captivating and convincing in the highly implausible character of our heroine, Holly Golightly. She lives in a brownstone front with a cat that is nameless because they haven't been introduced. She juggles a long cigaret holder, wears dark glasses, and likes to stand in front of Tiffany's munching a roll and admiring the jewels. She also likes to collect \$50 fees from her night club escorts for powder-room change, but her main income is from an imprisoned racketeer whom she visits every week to relay code messages to his lawyer.

BEYOND CONTROL

Holly likes to think of herself as a wild, uninhibited creature not meant to be shackled by love, so she is unimpressed when handsome Paul Varjak moves into the apartment. He's a writer who is being kept by a rich widow while he dreams up the great American novel.

Paul falls hard for the unpredictable gamin, but he's merely a worshiper from afar as Holly sets her cap for a Brazilian millionaire. The gentleman takes a fast boat to Rio when Holly gets into trouble with the police over her friend in Sing Sing. There follows a happy ending never conceived by Capote.

George Axelrod has embellished the Capote original and some of the new material is highly entertaining. There's a wild party in Holly's apartment full of weird characters and situations. And warm sentiment and humor feature a visit to Tiffany's by Holly and Paul, who bargain with a pompous clerk for the engraving of a lead ring from a crackerjack box. John McGiver is the epitome of icy hater as the clerk.

PEPPARD SCORES

George Peppard, switching from homespun roles, has a solid appeal all his own, even though his role of the writer is overshadowed by the busy Holly. Patricia Neal is excellent as his "sponsor," who lets him go without a tear. Martin Balsam is amusing as a Hollywood agent, and there's a wistful bit by Buddy Ebsen as Holly's discarded Texas husband.

Mickey Rooney delivers an awful caricature as Mr. Yunio-shi, Holly's vexed neighbor. It seems like a strange intrusion on the rest of the film.

That hit tune, "Moon River," with its hauntingly beautiful melody, comes from the score of the picture.

NOT CAPOTE'S DIET, BUT

It's Still a Nice Breakfast

BY LOUIS COOK

Free Press Staff Writer

"Breakfast At Tiffany's" opened at the Madison Theater Friday as a movie which bears no resemblance to the great Truman Capote story by the same name.

But don't go away.

One assumes that Capote gets a pleasant piece of change for selling a book to the movies of which only the name is used.

In police circles Capote is guilty of a crime called larceny by conversion. But even so the movie result is a delightful comedy that merits

Watch for--

a tender scene in which a clerk at Tiffany's accepts a ring for engraving from a box of Cracker-Jacks, remarking it is pleasant to maintain a continuity with the past.

viewership even though it is an obtaining of money by false pretenses.

. . . .

CAPOTE'S NOVEL is a combination of "La Dolce

Vita" and "Never On Sunday," a story about an intriguing and high-priced call girl from whom the unexpected is usually the expected.

The movie is about a girl played by Audrey Hepburn, the character Holly Golightly, who is always appalled when men think they have bought something when they give her \$50 for powder room change.

The movie Holly is a somewhat addled Nice Girl who winds up eventually in the arms of a somewhat addled Nice Guy and leaves the audience with gloomy thoughts about the future marriage prospects of two such dependent characters.

George Peppard is the Nice Guy, playing a difficult role of a kept man who knows he is a kept man, opposite Miss Hepburn, who is a kept woman but doesn't know it.

But the movie begins with a memorial scene. Instead of the crashing prolog which usually makes the audience cower in its seats, there is a soft piece of delightful music and a magnificent view of New York at dawn, on a Sunday morning.

. . . .

HEPBURN MOVES IN to munch a roll and drink a carton of coffee, stunningly attired in full-length evening gown, while savoring the view in Tiffany's windows.

From then on there is one exquisite piece of color photography after another. A New York cocktail party. An escapade in a dime store during which Peppard and Hepburn walk out in stolen Halloween masks.

There is a happy ending which suits the movie, although not the book.

The actors say they would have liked to have done the book but that it was a little too raw.

It is interesting to speculate on why you can buy "Breakfast At Tiffany's" in any book store but you can't see it in its original form in any theater.

*Detroit Free
Press, 10/21/61*

La Crosse (Wisconsin)

Tribune, 10/21/61



Audrey Hepburn In "Breakfast At Tiffany's"

Holly Golightly, New York's fabulous playgirl and heroine of Truman Capote's best-selling novel, "Breakfast at Tiffany's," comes to life on the screen in the person of Audrey Hepburn in the film version opening Nov. 2 at the Hollywood Theater. This marks the first time that the Academy Award-winning actress has been cast in such a madcap comedy role. She has been seen previously in quietly charming portrayals in such films as "Roman Holiday," "Sabrina" and "The Nun's Story." For the sequences inside the famous jewelry store, the entire regular sales staff was filmed at their customary places behind the counters. Naturally, there had to be a highly trained squad of plain-clothes guards on hand, for security reasons. With characteristic modesty, Tiffany's declined to estimate the value of its gem display, but reliable estimates placed the figure at "about \$15,000,000." The crowds that gathered to see the cast and crew of more than 60 persons in action received a bonus in the form of a fashion show, because Audrey Hepburn appeared in a series of Parisian styles and co-star Patricia Neal wore outfits created by one of New York's top designers.

Ann Arbor News, 11/2/61

AUDREY HEPBURN

Every glamorous
sensation of the
best-seller is
on the screen!

sparkles
as that
delightful
darling,

HOLLY GOLIGHTLY

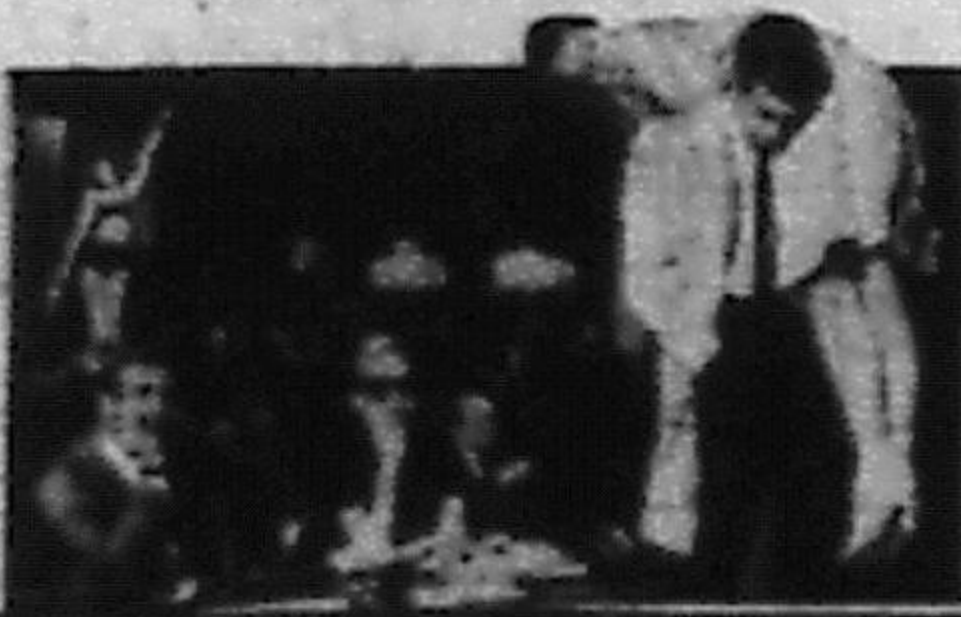
...serving
wild oats,
champagne
dreams,
warm kisses
and wonderful
fun!

"The gayest
comedy
Hollywood
has come up
with in years."
LIFE
MAGAZINE

BREAKFAST AT TIFFANY'S

A JURON-SHEPHERD PRODUCTION

ALSO STARRING
GEORGE PEPPARD
TECHNICOLOR



CO-STARRING
PATRICIA BLUDDY MARTIN
NEAL EBSSEN BALSAM

WRITTEN BY
BLAKE EDWARDS
SCREENPLAY BY
GEORGE AXELROD
PRODUCED BY
MARTIN JURON AND RICHARD SHEPHERD
BASED ON THE NOVEL BY TRUMAN CAPOTE
MUSIC BY HENRY MANCINI

ALSO CO-STARRING
MICKEY ROONEY A
PARAMOUNT
RELEASE

STARTS
FRIDAY



ENDS TONIGHT
Fanny Hurst's
"BACK STREET"

Dial 5-6290

Ann Arbor News, 11/3/61

AUDREY HEPBURN

Glittering,
glamorous fun...
from breakfast
at Tiffany's to
supper in
bedlam!

plays
**HOLLY
GOLIGHTLY**
...the most
hilarious

heroine
who ever
rumpled the
pages of a
best-seller...
cover to
cover...
amour to
amour...in

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LIFE MAGAZINE

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DUDDY
EBSEN
MARTIN
BALSAM
ALSO CO-STARRING
MICKEY ROONEY

DIRECTED BY
BLAKE EDWARDS
SCREENPLAY BY
MARTIN JUROW
PRODUCED BY
MARTIN JUROW AND
RICHARD SHEPHERD
BASED ON THE NOVEL BY
TRUMAN CAPOTE
MUSIC — **HENRY MANZINI**

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